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E dietro le ven'a sì lunga tratta
Di gente, ch' i' non avrei mai creduto,
Che morte tanta n' avesse disfatta.

Inferno III, 52-57.

So *Comus* :

Let him be girt
With all the griesly legions that troop
Under the sooty flag of Acheron,
Harpies and Hydras.

602-605.

Apropos of this passage, Warton cites from P. Fletcher's *Locusts* the line :

All Hell run out, and sooty flagges display.

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HELENA AND HOMUNCULUS: A
CRITICAL EXAMINATION OF
VEIT VALENTIN'S HYPO-
THESIS AND ITS LAST
DEFENSE.*

II.

*The Dramatic Structure of the Classical
Walpurgis-Night and the Dramatic
Purpose of Homunculus.*

IN order to clear the way for a brief examination of the dramatic structure of the Classical Walpurgis-Night and the dramatic purpose of Homunculus, it is necessary first to dispose of some preconceived opinions of Valentin.¹⁰

In the first place his contention (MOD. LANG. NOTES, vol. xv, 1900, col. 401) that it is a 'klägliche Anschauungsweise' even to suppose that Goethe ever made use of *Faust* to give expression to scientific views of his is entirely unfounded. The plan of discussing the Neptunistic and Plutonistic theories in connection with the appearance of Enceladus-Seismos, for example, is clearly defined in the prose sketch of Dec. 17, 1826 (Paralip. 123, 1):

"Naturphilosophen die bey dieser Gelegenheit auch nicht ausbleiben konnten, Thales und Anaxagoras gerathen über das Phänomen heftig in Streit, jener dem Wasser wie dem

* *Errata* in the first part of this article: MOD. LANG. NOTES, vol. xvi, col. 199, l. 20 f., read 'in the nature of a slight amplification and careful filing.' Col. 202, l. 35, read '177' instead of '17.' Col. 209, l. 15 ff. (deprints Col. 208, l. 10 ff. from below), read 'when Homunculus was transformed from a chemical dwarf into a spirit and the entire second act was written, Goethe's conception of the revivification of Helena, etc.'

¹⁰ Valentin's treatise on the Classical Walpurgis-Night, which was to appear this spring, has not yet come to hand as this article goes to press.

Feuchten alles zuschreibend, dieser überall geschmolzene, schmelzende Massen erblickend."

Had Goethe considered it inappropriate to express his views on scientific problems in *Faust*, he could have excluded not only the two philosophers but even Enceladus-Seismos just as well as he actually did exclude a good many other mythological characters.¹¹

In the second place, Valentin's claim (*ibid.*, col. 402) that the separate parts of *Faust* should not be considered and explained by themselves but with reference to the entire drama, is not justified in view of the conversation with Eckermann of Feb. 13, 1831 (Pniower, no. 851). Here Goethe says of the fourth act:

"Dieser Act bekommt wieder einen ganz eigenen Charakter, sodass er, wie eine für sich bestehende kleine Welt, das übrige nicht berührt und nur durch einen leisen Bezug zu dem Vorhergehenden und Folgenden sich dem Ganzen anschliesst"

and fully agrees with his young friend when the latter finds this to be equally true of the Classical Walpurgis-Night, the *Helena* and a number of other parts. It must, therefore, be perfectly proper to consider the Classical Walpurgis-Night primarily as an independent little world of its own, provided the 'leise(r) Bezug' to the preceding and following by which it is joined to the whole be not lost sight of.

In the third place, Valentin's statement (*ibid.*, col. 476):

"Thatsächlich ist aber die klassische Walpurgisnacht ausschliesslich dazu da, um uns zu zeigen, wie es möglich ist, dass die Helena wahrhaft lebend auftreten kann"

cannot have more than a purely subjective value because an authentic utterance of Goethe on the purpose of the Classical Walpurgis-Night does not exist. What Goethe says to Eckermann, Dec. 16, 1829¹² (Pniower, no. 738), refers only to the bulk of the first act and the first two scenes of the second, which were then completed, and what he writes to Zelter

¹¹ Says Goethe to Eckermann, Feb. 21, 1831 (Pniower, No. 855): "Das Schwierige indessen war, sich bei so grosser Fülle mässig zu halten und solche Figuren abzulehnen, die nicht durchaus zu meiner Intention passten."

¹² After Eckermann has observed that Helena gains the real 'Fundament' through Faust's dream of Leda, Goethe remarks:

"So auch . . . werden Sie finden, dass schon immer in diesen frühern Acten das Classische und Romantische anklingt und zur Sprache gebracht wird, damit es, wie auf einem steigenden Terrain, zur *Helena* hinaufgehe," etc.

on the same day¹³ and Jan. 24, 1828¹⁴ (Pniower, nos. 737 and 623), about the manner in which the first and second acts are to join or to prepare the third, is general in character, does not refer to the person of Helena but to the Helena drama, and likewise belongs to the time before the Classical Walpurgis-Night had passed from the stage of a prose sketch to its final form.

Proceeding now to the dramatic analysis of the Classical Walpurgis-Night, the first thing with which we are struck is the wonderful difference between the prose sketch of Dec. 17, 1826, and the finished work of 1830. The scene with Erichtho and Erichthonius, the attempt of the Pompejans and Caesareans to possess themselves of the phosphorescent atoms collected by Homunculus, and the descent to Hades together with the scene in Hades itself, have been omitted. The conversation with the Sphinx, the Griffin and the Ant as well as the temptations of the Lamiae have been transferred from Faust to Mephistopheles. The festival by the sea is no longer merely hinted at but actually represented from its beginning to its culmination. Independent from the experiences and doings of Faust and Mephistopheles a center of dramatic interest has been established by contrasting the land and the sea and opposing to Seismos, who embodied the principle defended by Anaxagoras, Homunculus in a transformation that fits him to exemplify the main part of the persuasion

¹³ "Meine einzige Sorge und Bemühung ist nun: die zwey ersten Acte fertig zu bringen, damit sie sich an den dritten . . . klüglich und weislich anschliessen mögen."

¹⁴ "ich möchte gar zu gern die zwey ersten Acte fertig bringen, damit Helena als dritter Act ganz ungezwungen sich anschliesse und, genugsam vorbereitet, nicht mehr phantasmagorisch und eingeschoben, sondern in aesthetisch-vernuunftgemässer Folge sich erweisen könnte."

When Valentin (MOD. LANG. NOTES, vol. xv, 1900, col. 476) paraphrases this passage by saying:

"Helena soll sich 'als dritter Akt ganz ungezwungen' anschliessen und sich 'genugsam vorbereitet, nicht mehr phantasmagorisch,' also als volle, reale Wirklichkeit, ferner nicht mehr 'eingeschoben,' also als im engsten Zusammenhang der organischen Entwicklung der Handlung auftretend erweisen."

he reads something into it which it does not contain. For as Goethe does not contrast 'phantasmagorisch,' but 'phantasmagorisch und eingeschoben' (cf. 'phantasmagorisches Zwischenspiel,' Paralip. 123, 1, at the close) as a unit, with 'in aesthetisch-vernuunftgemässer Folge,' Valentin's 'also als volle, reale Wirklichkeit' is a gratuitous insertion and all inferences drawn from it with regard to the nature of Helena and her maids in the completed *Faust* are false and futile.

of Thales. In short, a most carefully planned but rather unexpected dramatic structure has taken the place of a more or less disconnected and casual array of incidents.¹⁵

The first scene is devoted to the exposition. Erichtho speaks her prologue and disappears. Homunculus sets out to find new wonderful things. Faust, who, as Homunculus had predicted, regains consciousness upon touching Greek soil, is directed to Chiron as the one who may give him information concerning Helena. Mephistopheles, who feels thoroughly out of place in the Classical atmosphere, discovers the Lamiae, who had been held out to him as a bait, and starts in their pursuit. The Sphinxes, Griffins and Ants, the principal characters of the land existing at that time, reveal their natures and are contrasted with the Sirens, the chorus of the sea.

In the remainder of the work the world of the land with its wonder,¹⁶ the action of Seismos, and the revelation of supreme homeliness in the Phorkyads, is placed over against the world of sea with its wonder, the beginning by Homunculus of corporeal existence or the evolution of animal life, and the manifestation of highest beauty in the person of Galatea, while Faust meets Chiron and Manto, and Mephistopheles, mocked and deluded by the Lamiae, joins the Phorkyads.¹⁷ The action of Seismos commences with a tremble yet scarcely strong enough to disturb Peneus in his dreams, is retarded by the episode with Chiron and Manto, interrupted by the episode with the Lamiae, and only loosely connected with the scene of the Phorkyads. The measures leading towards the beginning by Homunculus

¹⁵ For a fuller explanation of the evolution of the Classical Walpurgis-Night and a more detailed exposition of its dramatic structure without special reference to Valentin and the dramatic purpose of Homunculus, see my article on 'The Evolution of the Classical Walpurgis-Night and the Scene in Hades' in *Americana Germanica*, vol. iii, 1899, No. 1, with the supplementary remarks *ibid.*, No. 2.

¹⁶ 'The Sirens sing with regard to the upheaval of Seismos, l. 7508:

"Niemand dem das Wunder frommt"

and exclaim with regard to the beginning by Homunculus of corporeal existence, l. 8474:

"Welch feuriges Wunder verklärt uns die Wellen."

¹⁷ The purely episodic character of the scenes with Chiron and Manto and with the Lamiae, and to some extent also of that with the Phorkyads is explained in *Americana Germanica*, l. c., pp. 14 ff.

of corporeal existence, on the other hand, are from the outset closely intertwined with the preparations for the arrival of Galatea and both actions proceed without any outward retardation or interruption to the same grand climax at the close.

Furthermore land and sea are both connected and contrasted in manifold ways. The Sirens witness the first outbreak of the disturbance of Seismos and then in dismay flee to the sea, contrasting the horrors of the earth with the charms of their own element. Thales assists at the consummation and partial frustration of the volcanic feat by the fall of the rock from the moon and then with calm disdain betakes himself likewise to the cheerful scene of the sea. Homunculus does not venture to satisfy his craving for corporeal existence on the land, but has a pleasing sensation of the growth-promoting qualities of the sea, as soon as he breathes its air. Proteus sees on the land nothing but worry and toil while he commends the waves as more congenial to life. Even the wonders of the land and of the sea themselves are brought into immediate contact and contrast by the claim of Anaxagoras:

Durch Feuerdunst ist dieser Fels zu Handen

and 'Thales' quick retort:

Im Feuchten ist Lebendiges erstanden.¹⁸

An essential difference naturally exists in the extent to which the two wonders could be represented to our eyes. While the wonder of Seismos could be unfolded before us through all its vicissitudes from first to last, the wonder of Homunculus could merely be represented in its beginning, and even this could only be done in such a manner that some have doubted whether it is represented at all and that only last year, in an article in the *Goethe-Jahrbuch* of 1900,¹⁹ Julius Goebel declared that all those

¹⁸ The contrast between Neptunism and Plutonism which Goethe had in mind when he wrote the sketch of Dec. 17, 1826 (see above col. 285) has not entirely disappeared either, but crops out in the lines of Thales (8438-8442) as against the claim of Seismos in ll. 7554-7557.

¹⁹ Vol. xxi, pp. 208-223. Declaring all the efforts of his predecessors to explain Homunculus to be 'zwecklose Muthmassereien' (p. 213), Goebel himself advances the view that Goethe regarded Homunculus as a demon in his own peculiar sense of the word, although in the passage with Eckermann upon which he rests his argument Goethe only says (Pniower, No. 738): "solche geistige Wesen wie der Homunculus . . . zählte man [that is, were counted in the past] zu den

who think that it is represented had lost their minds. The further progress of the wonder, however, was entirely unrepresentable on the stage and, therefore, could only be intimated in advance. This is done through Nereus, Thales and Proteus, who, being as strictly individualized as all the other characters of the Classical Walpurgis-Night, differ in their knowledge of evolution also.

Nereus, the patriarch deity of the sea, knows that Homunculus has not simply to originate but also to evolve ('entstehen und sich verwandeln') and that Proteus is the authority on evolution, yet he is not familiar with the details himself. Thales, the mortal, on the other hand, is acquainted with the theory of evolution, but he neither realizes of his own accord that Homunculus will be obliged to take that road, nor does he know that Proteus is the authority to whom to go, nor has he confidence enough in Proteus and insight enough in his method not to be concerned about Homunculus' fate at the moment when he ends his incorporeal existence in order to enter upon his corporeal one. Proteus, however, being the ancient god of transformation, is the real and logical authority on modern evolution. He does not only explain to Homunculus his future career, first and most fully, but he also attends

Dämonen." Page 220 we are told that it is Homunculus who brings about Faust's turn to the classic, although the drama itself and every paralipomenon teaches us that it was the sight of Helena:

"Ganz im Einklang mit Goethes Vorstellung, dass das Dämonische die entscheidenden Wendungen im Menschenleben hervorbringe, ist es der D. mon Homunculus, der durch seine *Einfl. sterung* (!) den Umschwung in Fausts Leben herbeiführt," etc.

On the next page we are informed that Homunculus is not only not one of the principal characters in the Classical Walpurgis-Night, but that he is in reality superfluous there:

"Nachdem Homunculus als Dämon seinen Zweck im Leben Fausts und damit in der Oekonomie des Stückes erfüllt hat, wird er eigentlich *überflüssig* (!) und dies ist der Grund, warum ihm Goethe im weiteren Verlauf der Walpurgisnacht *keine bedeutendere Stellung* zugewiesen hat."

Page 222 finally we learn that Homunculus does not commence corporeal existence in the sea, but that he meets there with an untimely end:

"Die Geschichte von der mystischen Vermählung des Homunculus mit dem Meere war und ist also blauer metaphysischer Dunst, der dem Kleinen das Leben und den Commentatoren den Verstand kostete."

However interesting and valuable Goebel's exposition of Goethe's idea of the demoniac may be, not many probably will share his expectation (page 223) that he has done justice to the 'highest task of the interpreter' in his explanation of Homunculus.

to the practical execution of its beginning. He himself takes him out into the sea in order to wed him to the ocean, and when Homunculus, in the full enjoyment of the new atmosphere and at the sight of Galatea and her train, declares that everything he is illuminating in the gracious moisture is charmingly beautiful, it is he who reminds him that that moisture is a moisture of life and thus induces him to take the decisive step and to unite with the waves.²⁰

This crowning climax of Homunculus' career appears in the richest setting. Even before he leaves the charge of Proteus, Thales, 'thrilled with the beautiful, the true,' has proclaimed his:

Alles ist aus dem Wasser entsprungen! !

the only line in *Faust* which is distinguished by a double exclamation point and that by Goethe's own hand. As he is about to reach the shell of Galatea, Nereus perceives his flame and wonders what a 'neues Geheimniss' is about to reveal itself. When he has actually shattered his glass and the 'feurige(s) Wunder' is glorifying the waves, the Sirens call upon Eros, who has begun everything, to preside over this new beginning too, and praise water and fire and the 'selbne(n) Abentheuer' till all present join in and end with a fervent tribute to air and earth and all the elements. The triumph of the sea and its wonder is assured and the Classical Walpurgis-Night has not led up directly to the entrance of Helena, but, as the poet expresses it in the letter to Eckermann of Aug. 9, 1830 (Pniower, no. 831), has run out into the infinite ([list] 'ins Gränzenlose ausgelaufen').

Although two scientific theories are set forth in Seismos and Homunculus, this is done in the broadest and most poetic and artistic way. The contrast between those theories is enlarged to one between ill will, war, futile violence, and homeliness on the one hand, and love, peace, organic development, and beauty on the other. In spite of the introduction of the modern idea of evolution, the whole at-

²⁰ For the general idea of the union of a spirit with elements compare the union of the maids of Helena, in which Goethe, as Eckermann (Jan. 29, 1827; Pniower, no. 506) tells us, took special pride: "Auf den Gedanken, dass der Chor . . . sich den Elementen zuwirft, thue ich mir wirklich etwas zu gute."

mosphere and most of the characters remain thoroughly and genuinely classical. Everything is combined and conducted with such consummate art that the work, both from a dramatic and a purely poetic standpoint, takes rank among Goethe's highest and most perfect creations. Notwithstanding its independence, however, the 'leise(n) Bezug' to the preceding and following, by which it is joined to the whole, is not lacking. Homunculus makes good his promise to restore Faust to consciousness and himself succeeds in originating. Faust is seen entering upon the road to Hades in the company and with the good cheer of Manto, and thereby prepares Helena's entrance in the next act. Mephistopheles finds his witches and dons the classic mask of which he has need before the ancient castle of Sparta. In addition to this, Helena gains a stronger 'Fundament' by the day-dream of Faust and his conversation with Chiron, and the contrast between the classic and romantic is brought out more forcibly than ever by the presence of Mephistopheles in classic surroundings.

Just as the Classical Walpurgis-Night, then, is, on the one hand, a little independent world of its own, and on the other, is connected with the whole of *Faust*, the dramatic purpose of Homunculus, finally, also has a double aspect. In the economy of the whole drama it is to take Faust and Mephistopheles to the Classical Walpurgis-Night in order that Faust may be in his new element; within the Classical Walpurgis-Night it is to form the counterpart of Seismos, and to exemplify the principle of the origin and evolution of animal life in the moist. Thus Valentin's hypothesis proves impossible once more. For even if the shades of Helena and her maids, and of Menelaus and his followers, instead of being still in Hades, were present when Homunculus unites with the sea, Homunculus would be unavailable for them because he is starting to evolve 'nach ewigen Normen, Durch tausend, abertausend Formen' and for that reason cannot suddenly reach the highest stage by an absolutely inorganic and arbitrary multifarious union with a host of shades.

The points in which Valentin's interpretations differ especially from those given above are the passages which speak of the evolution

of Homunculus, and the statement in the letter to Eckermann that the Classical Walpurgis-Night 'ins Gränzenlose ausgelaufen ist.' As for the former, he contends that they can have no weight because Proteus and Thales speak from an imperfect knowledge of affairs (Main book, p. 191 f.):

"Den Proteus wie den Thales lässt der Dichter hier in treffender Weise aus ihrer Lage, aus ihrer Kenntniss der Verhältnisse herausprechen: sie wissen nicht, dass . . . er [that is, Homunculus] also diese Stufen . . . keineswegs Schritt für Schritt zu erklimmen braucht."

However limited the knowledge of Thales, the mortal, may be, the knowledge of Proteus, the god of transformation, must be reliable because it is venerable Nereus, the highest deity present, who designates him as an authority. To maintain that what Proteus says concerning the future course of Homunculus is not reliable would be equal to maintaining that the poet had purposely misled us regarding his own ideas about the fate of Homunculus, an assumption too singular to require a refutation. Conscious or unconscious of the weakness of this first argument, Valentin soon afterwards (*Goethe-Jahrbuch*, vol. xvi, 1895, p. 141) tried to strengthen it by giving to line 8329 'Beliebig regest du dich hier' the meaning that Homunculus might move in whatever shape he pleases and, therefore, need not commence at the beginning. This, however, was refuted in MOD. LANG. NOTES, vol. xii, 1897, col. 74, where I showed that that line does not mean that Homunculus may move 'in whatever shape he pleases,' but 'as he pleases'; and Valentin never objected to that interpretation.

As for the statement in the letter to Eckermann that the Classical Walpurgis-Night 'ins Gränzenlose ausgelaufen ist,' Valentin in the first place made an attempt to interpret 'gränzenlos' in such a manner that the passage should not conflict with his idea that the close of the Classical Walpurgis-Night leads up directly to the entrance of Helena. In doing so (MOD. LANG. NOTES, vol. xiii, 1898, cols. 442 f.) he was, however, so singularly unfortunate as not to notice that Goethe uses the word 'gränzenlos,' and to assume that he says 'unendlich.' He, consequently, favored the readers of the MOD. LANG. NOTES with a

learned disquisition on Goethe's use of 'unendlich' which, valuable as it was in itself, was of no avail whatever as far as the point in question was concerned.

Besides, Valentin tried to offset the testimony of this letter, and to gain evidence for his idea of the immediate connection between the close of the Classical Walpurgis-Night and the entrance of Helena, by giving to a letter of Eckermann to Goethe, written in Geneva, Sept. 14, 1830, before the letter under discussion had yet reached him, a critical import which it does not possess. The letter (Pniower, no. 832) reads:

"Zu meiner grossen Freude habe ich aus einem Ihrer letzten Briefe in Genua ersehen, dass die Lücken und das Ende der "Classischen Walpurgisnacht" glücklich erobert worden. Die drei ersten Acte wären also vollkommen fertig, die Helena verbunden, und demnach das Schwierigste gethan" etc.

In 1898 (MOD. LANG. NOTES, vol. xiii, col. 464) Valentin went so far as to claim on the strength of this letter that:

"Goethe, der es doch schliesslich am besten wissen musste, bekanntlich behauptet hat, die grosse Lücke [zwischen der klassischen Walpurgisnacht und dem Helenadrama] sei ausgefüllt"

that is, he simply substituted Goethe for Eckermann and 'die grosse Lücke' for 'die Lücken und das Ende.'²¹ In 1900 (MOD. LANG. NOTES, vol. xv, col. 476), to be sure, he had become somewhat more conservative. He no longer put Goethe in the place of Eckermann, but he still claimed that Eckermann wrote: 'aus seiner Kenntniss der Dichtung und ihres Zusammenhangs heraus' and asked:

"wie soll denn aber durch den Abschluss des zweiten Aktes, der klassischen Walpurgisnacht, die Helena 'verbunden' sein, wenn der zweite Akt und sein Schluss nichts mit ihr zu thun hat?"

If he had investigated the matter a little more deeply, he would have found that, owing to an absence of nearly five months, Eckermann's knowledge of the state of the 'Dichtung,' upon the reliability of which he built his conclusion, was quite imperfect. It rested only upon a manuscript of the Classical Walpurgis-Night having 'Lücken' and lacking

²¹ The same error is repeated by Goebel, l. c. p. 222: "so sehr er [that is Goethe] auch glauben mochte, dass die Lücke ausgefüllt sei."

'das Ende,' that is, almost certainly upon the manuscript that bears the title '*Classische Walpurgisnacht erstes Mundum*' (ii, H. 74), which Goethe had given him to read a few days before his departure for Italy, and upon the notice in Goethe's letter to his son, dated June 25, and bearing the postmarks Weimar, June 28, and Milan, July 10, and thence forwarded to Genoa (Pniower, no. 827):

"Wenn Eckermann, bey soviel Lockungen und Verführungen, noch beysammen und ein rückwärts blickender Mensch geblieben ist, so sag ihm: Die Walpurgisnacht sey völlig abgeschlossen, und wegen des fernerhin und weiter Nöthigen sey die beste Hoffnung."

Not knowing, therefore, that the scene in Hades had not been written, but reserved for a prologue to the third act, and not understanding the reference to this which may be contained in the words I have italicized, he drew the conclusion that not only 'die Lücken und das Ende' of the Classical Walpurgis-Night had been conquered, but that also the *Helena* was 'verbunden.' Yet, however pardonable Eckermann's conclusion may seem under the circumstances, it is none the less an error, and thence can in no way impair the weight of Goethe's own testimony that the Classical Walpurgis-Night 'ins Gräzenlose ausgelaufen ist.' Valentin's efforts, therefore, do not contain anything that would tend to disprove the conception of the dramatic structure of the Classical Walpurgis-Night, and the dramatic purpose of Homunculus, which has been set forth above.

The Sketch of the Prologue to the Third Act of June 18, 1830 (Paralip. 157).

The evidence of the impossibility of Valentin's hypothesis which has been derived from our study of the revivification of Helena and the dramatic purpose of Homunculus, is fully borne out by a closer examination of the sketch of the prologue to the third act of June 18, 1830, *Paralipomenon* 157, to which we have had occasion to refer a few times before. According to this, Goethe intended at the time of the completion of the Classical Walpurgis-Night, just as much as at any other time during the preceding four years, that Faust and Manto's descent to Hades together with the scene in Hades itself were immediately to precede

the entrance of Helena and her attendants in Sparta. Helena and her maids were not only not supposed to be present when Homunculus shatters his glass and flows out into the sea, as Valentin constantly maintained, but the very request for their release from Hades was not to be made till after that time. The union of Homunculus with the sea and the revivification of Helena for a renewed existence on earth, were considered so completely foreign to one another that they were separated by the interval between two acts.

If, however, it is well established that Goethe cannot possibly have intended a combination of Homunculus with the shades of Helena and her maids and Menelaus and his followers, up to the moment when he either had just finished or was just about to finish, the Classical Walpurgis-Night, it may be asserted with equal certainty that he cannot have suddenly planned such a combination as a kind of after-thought when he abandoned the poetical execution of the prologue, allowed the entrance of Helena to follow immediately upon the union of Homunculus with the sea, and left it to the reader to supply a transition for himself. For certainly no one who seriously reflects upon the matter for a moment, will venture to maintain that with the omission of the prologue Goethe should suddenly have relinquished his long-standing idea of the revivification of Helena according to Greek *Weltanschauung* in order to replace it by such an artificial and rationalistic plan as was suggested by Valentin. Still less will anybody consider it possible that the mere omission of the prologue should suddenly have upset the entire most carefully planned dramatic fabric of the Classical Walpurgis-Night and deprived Homunculus of his purpose within in order to assign him to one without. Indeed the mere fact of the organic growth of Goethe's creations alone would forbid any such assumption even if we had not Goethe's own testimony that the present *Motivierung* of the entrance of Helena is not so close as he had hoped to make it.²² Yet, fortunately for the altogether incredulous among the Faust interpreters, there is even such testimony, and Valentin, too, knew it and quoted it, only that, as in so many other cases, he did

²² See notes 13 and 14 above.

not understand its full import. This testimony is Goethe's communication to Zelter of Jan. 4, 1831 (Pniower, no. 846):

"Die zwey ersten Acte von Faust sind fertig. Die Exclamation des Cardinals von Este, womit er den Ariost zu ehren glaubte, möchte wohl hier am Orte seyn. Genug! Helena tritt zu Anfang des dritten Acts nicht als Zwischenspielerin sondern als Heroine *ohne Weiteres* auf."

Helena is no longer a 'Zwischenspielerin' but has become a 'Heroine,' yet she still enters 'ohne Weiteres,' that is, without a close *Motivierung* of her entrance such as there would have been if the prologue had not been abandoned. The non-execution of the prologue, therefore, simply increased by one more the number of the transitions which 'the intelligent reader' has to supply,²³ and did not affect the dramatic structure or presuppositions of the completed second and third acts in the slightest degree. It is impossible that Goethe intended for the shades of Helena and her maids, and Menelaus and his followers, to be present when Homunculus unites with the sea. Hence Valentin's hypothesis stands disproved for the third time.

Since of the three reasons for the impossibility of Valentin's hypothesis which have been given the first and the third may claim objective mathematical certainty, while the second may be considered scarcely less reliable, it will neither be necessary to accumulate any more evidence against the hypothesis itself, nor to enter further upon any other deductions and assertions in Valentin's last article. Valentin had the misfortune of founding his theory regarding Homunculus and Helena upon subjective æsthetic presuppositions instead of objective philological investigations, and after he had once established it and found wide approbation for it among other scholars, he became so strongly prejudiced in favor of it that it was no longer possible for him to recognize its weakness and to give the statements of the poet or the arguments of his

²³ Compare Goethe's letter to Wilhelm von Humboldt of Dec. 1, 1831 (Pniower, no. 912):

"Nun hat der Verstand an dem zweiten Theile mehr Forderung als an dem ersten, und in diesem Sinne musste dem vernünftigen Leser mehr entgegengearbeitet werden, wenn ihm auch an *Uebergängen zu suppliren genug übrigblieb.*"

opponent an objective and dispassionate examination. His fervent self-assurance and his brilliant style and dialectics cast a spell not only upon others but also upon himself so that he continued to the last to battle for a connection between Homunculus and Helena, and a conception of an artistic unity of the whole of *Faust* that could not exist without it. It does not seem any longer advisable to attempt æsthetic explanations of the whole or of parts of *Faust*, except upon the basis of a thorough philological examination of the text and all the other critical material.

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SPANISH GRAMMAR.

An Elementary Grammar of the Spanish Language, by L. A. LOISEAUX, Instructor in the Romance Languages and Literatures in Columbia University. New York: Silver, Burdett, and Company, 1900. 8vo, viii + 192 pp.

THERE are many text-books of modern Spanish grammar, but there are few good ones. Mr. Loiseau's *Elementary Grammar of the Spanish Language* has the merit of being short, concise, and practical, and it will therefore be welcomed by teachers of Spanish. The general arrangement of the book is good, but it is to be regretted that the conjugation of verbs is not introduced earlier. In a beginner's text-book it does not seem wise to treat fully nouns and adjectives,—including augmentatives and diminutives, numerals, etc.,—before taking up the conjugation of the regular and common irregular verbs. And, then, much valuable space is given up to lists of adverbs, prepositions, conjunctions and interjections, which might better be left to the lexicon. In the following review of the *Grammar* the criticisms and suggestions are arranged in the order of the paragraphs to which they refer.

§ 2. The meaning of the sentence "the sound of the Spanish vowels *never* changes" is not clear. If the author means that each of the Spanish letters *a, e, i, o, u*, always represents one sound, and one only, he contradicts himself in § 4. The statement that "the consonants are less distinctly pronounced than the